# Metropolitan Season Passes Triumphantly Its First Week

Idiosyncrasies in Presentation of Puccini's Work-Jeritza's Vivid but Vocally Uneven Performance-Martinelli and Chaliapin's Work.

By W. J. HENDERSON.

HE season of opera at the Metropolitan Opera House has passed triumphantly through its first week. Critical scrutiny readily discovers defects in the brilliant and sometimes unblushingly superficial performances at this lyric theater, but the final judgment of all observers invariably credits the institution with high achievement. Critics are bound to indicate that which is faulty They are more deeply obliged to speak of that which is admirable. And there is no one of them who does not love the Metropolitan Opera House, whatever may be its faults.

A retrospect of the opening night reveals some idiosyncrasies in the presentation of Puccini's long tried "Tosca." These were chiefly individual. Yet one of them worked harm to the entire first act. Every music lover knows that the ancient theme of tempo is sure of discussion whenever a want of effectiveness is noted in a performance, not only of opera but of

If the "Eroica" symphony loses its heroic quality, the wrong tempi probably were employed If the first act of "La Boheme" is robbed of its "pep" it is doubtless because the rollicking measures of the struggling Bohemians have been exhibited in a slowed down picture.

"Tosca" started from the line on Monday evening at a good pace, but soon as Mr. Martinelli appeared on the scene the brakes were put on. Mr. Moranzoni, who conducted, vainly struggled to urge the stately song of the tenor to brisker movement. Mr. Martinelli could not be moved. He sang with extraordinary deliberation, and the "recondita armonia" sounded

### Opera Singers Rarely Change Methods.

From the retardation of the act at this point it seemed almost impossible to escape. Even the entrance of Mme. Jeritza did not speed the music, though it did naturally stimulate the flagging interest of the audience. Mr. Martinelli's tendency to elongate his phrases is one of his personal peculiarities. Probably he will not lose it. Singers of the opera stage rarely change or improve their methods. They do not have to. Once a favorite always a favorite.

There are in the Metropolitan at this writing singers who have been there for numerous seasons and who have sung the same roles in precisely the same way year after year, as if they were walking phonographic records of their own debuts. They recall the speech of Ceppi, the cannon ball tenor of Maurice Grau's time. Ceppi had been a "strong man" in a circus and some one had discovered that he had a "grand opera" voice. When he appeared here it was found that although he had the voice he knew very little indeed about the art of using it.

"Why don't you stop singing for a time," asked one of his acquaintances, "and devote yourself to study?"

"Why should I?" responded Ceppi; "I make plenty of money now." There has been much talk about Mme. Jeritza's costume in the first act. Without doubt the distinguished prima donna has her own artistic reasons for departing from all the traditions of the opera in regard to

the garb in which the beautiful Roman singer goes to church to make an appointment with her lover. Hitherto it has been customary for Tosca of Salvini in the "Morte Civile" that to arrive in the sanctuary clad as if the writer involuntarily thought.

pass through the streets of a city in which she was well known. Yet when Mme. Jeritza first sang Tosca here she entered the church bare headed and only reluctantly adopted her filmsy covering when told that people in this country knew that Roman ladies did not follow the fashions of the contadint.

"Enter the time of Richard Wagner the name "singing actor" was made for the purpose of describing the interpreters of the Wagnerian dramas. Those interpreters possessed no marked skill as singers. They were by no means distinguished as actors. But Wagner had vast difficulty in finding people when the purpose of describing the interpreters of the Wagnerian dramas. Those could sing his music and impermentations of the contact of the purpose of describing the interpreters of the Wagnerian dramas. Those could sing his music and impermentation of the contact of the purpose of describing the interpreters of the Wagnerian dramas. Those could sing his music and impermentation of the purpose of describing the interpreters of the Wagnerian dramas. Those could sing his music and impermentation of the purpose of describing the interpreters of the Wagnerian dramas. Those could sing his music and impermentation of the purpose of describing the interpreters of the Wagnerian dramas. Those could sing his music and impermentation of the purpose of describing the interpreters of the Wagnerian dramas. Those could sing his music and impermentation of the purpose of describing the interpreters of the Wagnerian dramas. Those could sing his music and interpreters possessed no marked skill as single as actors. But Wagner had vasit difficulty in finding people and the purpose of describing the interpreters possessed in the purpose of describing the purpose of de

To turn from dress to higher art, the spoken drama. actly what it was last season, a vivid, even composition, made persuasive always and commanding frequently by the force of a strongly marked individuality. It was said here on the morning after the performance and may profitably be repeated that the ated fame. But she is to discover some new characters in the course of the season and this will enable her perhaps to live down the amazing estimates of her made in the first ecstasies of last season.

Mr. Challapin's Boris bravely susmined the laudations of the previous eason. To some it.

season. To some it seemed much greater than it did a few months ago, chiefly because when the distinguished base appeared here last winter his voice was in very bad condition and this season it is in excellent order. Last winter the singer was put to all sorts of expedients to get his vocal effects, and in too many instances failed to do so. This season he plays upon his extraordinary voice with the skill of a great dramatic artist. His singing of the address to the people in the third scene of "Boris Godunov" on Wednesday evening was one of the most eloquent bursts of lyric decla-mation heard on the Metropolitan stage in many a long day. It was s combination of beautiful and dignifie legato with color and nuance of the most subtle and influential kind.

Again in the chamber scene Mr. Challapin was able to accomplish much more than he did last season. He had then to employ his peculiar form of parlando nearly all the time, since it was obviously impossible for him to sing a flowing melody. But last Wednesday he delivered the air in the early part of the scene admira-bly, and then created an almost startling contrast in the episode of the vision by speaking the lines. But how he spoke them! His style does not resemble that of Salvini, but it was

to arrive in the sanctuary clad as if out for an afternoon airing in her carriage. A picture hat has always accompanied the lady.

Mme. Jeritza wears a blue frock which was assuredly never made for street or carriage wear. It is a nouse gown if anything and the bag which she carries advertises the housewife in every stitch. The scarf thrown over the singer's head can hardly be accepted as the sort of thing a famous artist would assume when about to pass through the streets of a city in which she was well known. Yet when

distinguished as actors. But the same time that follow the fashions of the contactinit.

Even now Mme. Jeritza's head gear strikingly resembles that of Lola or Santuzza in "Cavalleria Rusticana." There was nothing rustic about Tosco. The operagoer may object to comment of this kind on the ground that what mine for this kind on the ground that what she sings well and delineates the passions of the heroine. This, however, is one of those specious falsehoods which are half truths.

If it does not matter what the soprano wears on her head, then it makes no difference what she wears the terror of the ghost haunted Czar makes no difference what she wears the fall terror and simulating the action to the note. When Challapin is enacting the terror of the ghost haunted Czar the fall terror and simulating the content to the note. When Challapin is enacting the terror of the ghost haunted Czar the fall terror and simulating the content to the note. When Challapin is enacting the terror of the ghost haunted Czar the fall terror and simulating the content to the note. When Challapin is enacting the terror of the ghost haunted Czar the fall terror and simulating the content to the note. When Challapin is enacting the terror of the ghost haunted Czar the fall terror and simulating the content to the note. When Challapin is enacting the terror of the ghost haunted Czar the fall terror and simulating the content to the note. When Challapin is enacting the terror of the ghost haunted Czar the fall terror and simulating the content the same time. The program: Besthoven, symphony to fall makes no difference what she wears at all. She might just as well enter all impression of musical tempo and

meled freedom of the actor of

"Der Rosenkavalier's" Revival.

It would be pleasing to add something about the revival of Dr. Richard Strauss's charming operetta of low life above stairs called "Der Rosenkavalier." But the work was restored to the Metropolitan stage as late as Friday evening, and only yesterday morning something was said here in legard to the achievement. There will

tems are mentioned only to show that there are doings outside the Metropoli-

### The Opera Calendar.

"Boris Godunov," with Mme. Matze-nauer, Messrs, Johnson and Challapin.

WEDNESDAY. "Aida," with Mme. Elisabeth Reth-berg (debut), Mme. Sigrid Onegin (debut). Messrs. Martinelli, Danise

THURSDAY. "Die Walkuere," with Mmes. Jeritza, Matzenauer and Gordon, Messrs. Curt Taucher (debut), Whitehill

FRIDAY.

-"Madama Butterfly," with Mmes. Easton and Perini, Messre.
Martinelli and Scotti. Evening—
"Menstofele," with Mme. Alda,
Messrs. Chamlee and Challapin.

SATURDAY. Matinee—"Romeo et Juliette," with Miss Bori, Messrs. Gigli and De Luca. Evening—"Manon Les-caut," with Mme, Alda, Messrs. Johnson and Scotti.



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makes no difference what she wears at all. She might just as well enter the church in a tea gown and be done with it.

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Where the church is a tea gown and be delivering his lines and performing his actions with the and performing his actions with the and performing his actions with the and the prejude and Love Death from and the prejude and Love Death from the line and the prejude and Love Death from the line and the prejude and Love Death from the line and the prejude and Love Death from the line and the prejude and Love Death from the line and the prejude and Love Death from the line and the prejude and Love Death from the line and the prejude and Love Death from the line and t stein, as soloist, will play Liezt's plano

The New York Symphony Orchestra will be heard in its third pair of concerts in Carnegie Hall on Thursday afternoon and Friday evening. Ossip Gabritwitsch as soloist will play Brahma's plane concerto. The other compositions selected by Mr. Damrosch are the Spmphony in G minor by Mozart and Plazetti's "La Pisanella."

The Philadelphia Orchestra's program for Tuesday evening in Carnegie Hall comprises Brahms's fourth symphony. Elgar's concerto for cello, first time in this country, with Jean Gerady as soloist, and Liszt's first rhapeody.

Ignace Paderewski's program for his recital in Carnegie Hall on Wednesday afternoon, his first appearance in New York in five years, will comprise Mendelssohn's Variations Serieuses; Fantasia, opus 17, by Schumann; Berthoven's Sonata, oups 57; a Choin group consisting of the G Minor Ballade, Nocturne, opus 37, No. 2; Mazurka, B flat minor, opus 24, No. 4, and C sharp minor Scherzo; and by List, Au bord d'une source," etude de concert, F minor, and Poionaise, E major.

Emilio de Gogorza will give a sons re-cital this afternoon at Town Hall. He will sing Handel's "Where'er You Walk" and an aria from Gluck's "Iphigente en Tauride," and then will follow gro ps songs by Schumann, Griffes, four French lyrics and four Spanish songs.

Alexander Siloti, Russian planist, at his recital in Asolian Hall this after-noon will be heard in a program com-

Philharmonic Society's Concert To-day Noteworthy
Among Other Attractions.

The Philharmonic Society will give its first Sunday afternoon concert in Carnegie Hall to-day. The program: Besthoven, symbol Symb

The second concert in the series for youthful audiences at the Punch and Judy Theater will take place this afternoon. Miss Adelaide Fischer, soprano; Manton Marble, barytone, and Gottfried

Carnegie Hall, 3, Philharmonic S ciety. Aeolian Hall, 3, Alexander Siloti, pianist. Town Hall, 3, Emilio de Gogorza, barytone. Broadhurst Theater, 3, Mme. Marguerita Sylva, songs. Punch for children. Town Hall, 8:15, Harp of Bronx concert. Hippodrome, 8:30, Irish Regimental Band. Metropolitan Opera House, 8:30, operatic concert.

MONDAY. Acolian Hall, 3, Miss Mabel Beddoe, contralto. Aeolian Hall, 8:15, George Schneider, tenor; Harold Hickerson. pianist; joint recital. TUESDAY.

Carnegie Hall, 8:15, Philadelphia Orchestra, Aeolian Hall, 3, Miss Rose Florence, song recital. Acollan Hall, 8:15, Flonzaley Quartet. Town Hall, 5:30, Miss Amy Grant's opera recital. Town Hall, 8:15, concert by Boris Levenson composer, with assisting artists. WEDNESDAY.

Carnegie Hall, 3, Ignace Paderewski, planist. Carnegie Hall, 8:15, Ora-torio Society. Town Hall, 8:15, Miss Greta Masson, soprano. Wanamaker Auditorium, 2:30, Charles Courboln, organ recital. The Plaza, 10:45, the second of Mrs. George Lee Bready's opera

THURSDAY. Carnegie Hall, 3, New York Symphony Orchestra. Aeolian Hall, 8:30, New York String Quartet, Judson Memorial, 8:15, Mrs. H. H. A. Beach, composer and planist, assisted by several singers, in her own songs.

FRIDAY. Carnegie Hall, 2:30, Philharmoni Society. Carnegie Hall, 8:15, New York Symphony Orchestra. Aeolian Hall, 8:15, Roderick White, violinist. The Neighbor-hood Playhouse, 8:15, concert. SATURDAY.

Carnegie Hall, 2:30, Jascha Heifetz, violinist. Carnegle Hall, \$:30, Philharmonic Society. Aeolian Hall, 3, Ernest Hutcheson, planist. Town Hall, 3, Mies Erika Morini, violinist. At the residence of Mrs. Randolph Guggen-helmer. 923 Fifth avenue, 8:30, the Chamber Ensemble of New

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